

## **Book Notes**

# **Bibliography of Books Published in 2009 and of Some Books Published Earlier**

**Kurt Siehr\***

Advisory Committee on the Assessment of Restitution Applications for Items of Cultural Value and the Second World War (ed.). *Report 2008*. Den Haag: Advisory Committee 2009. 119 pp. with many colored and black and white illustrations. No ISBN. No price. In 2008 the Advisory Committee made 15 recommendations regarding objects from the national art collection to reject and to return hundreds of objects. In three cases the committee made binding recommendations regarding looted art objects in which the government was not involved. In the third case, concerning the painting *The Marriage of Tobias and Sarah*, by Jan Steen, the committee recommended that the heirs of Jacques Goudstikker and the Hague Municipal Council are joint owners of the painting with a 76 percent and 24 percent share, respectively.

Asutay-Effenberger, Neslihan, and Ulrich Rehm (eds.). *Sultan Mehmet II. Eroberer Konstantinopels—Patron der Künste [Sultan Mehmet II. Conqueror of Constantinople—Patron of the Arts]*. Köln: Böhlau 2009. 227 pp. with some black and white illustrations. ISBN 978-3-412-20255-2. €29.90. When Arne Effenberger, the former director of the Bode-Museum—Collection of Sculptures and Museum of Byzantine Art, in Berlin, retired, an international colloquium was held on Mehmet II (1430–1481). Ten of these papers are reprinted in this book and tell the story of the conquest of Constantinople on 29 May 1453, and of Mehmet's place in history of the renaissance period. One of these papers, by Jürg Meyer zur Capellen, deals with the visit of Gentile Bellini (1429–1507) in Constantinople in 1479–80 and his position as portraitist of Mehmet II. (The famous portrait by Bellini is owned by the National Gallery on London.) Another paper, by Michael Greenhalgh, describes the siege of Constantinople and the destruction of cultural objects. Many footnotes are provided to the scholarly papers of this volume.

Bärnreuther, Andrea, and Peter-Klaus Schuster (eds.). *Zum Lob der Sammler. Die Staatlichen Museen zu Berlin und ihre Sammler [Praise to the Collectors. The State Museums of Berlin and their Collectors]*. Berlin: Staatliche Museen, Nicolai 2009. 347 pp. with many colored and black and white illustrations. ISBN 978-3-89479-474-3. €39.90. This book is published by the Berlin Museums to praise and celebrate the many collectors who contributed to the museums since their establishment in the nineteenth century. The House Hohenzollern founded the museums, and many collectors and museum directors (e.g., Friedrich Ludwig von Gans, James Simon, Heinrich Schliemann, Rudolf Virchow, Max Freiherr von Oppenheim, Josef Strzygowski, and Wilhelm Bode) donated valuable art objects to the museums. Also, single museums and their enrichment by patrons are mentioned. So too the Cabinet of Engravings are mentioned, as well as the National Gallery, the Museum of Applied Art, and the Museums of European and Non-European Cultures, especially of Ethnology and

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\*University of Zürich Faculty of Law; Max-Planck-Institute, Hamburg. Email: siehr@mpipriv.de

East Asian Art and Art of India. This well-documented book written by well-known specialists draws a good picture of the Berlin Museums and their history.

Balzani, Roberto (ed.). *L'arte contesa nell'età di Napoleone, Pio VII e Canova [Disputed Art in the Time of Napoleon, Pope Pius VII and Canova]*. Milano: Silvana 2009. 301 pp. with many illustrations. ISBN 978-88-36613-4-72. €35.00. The book is the official catalogue of an exhibition that took place in Cesena from 14 March to 26 July 2009. Both Pope Pius VI (1775–1779) and Pope Pius VII (1800–1823) were born in the City of Cesena (south of Ravenna and southeast of Bologna) (Pius VI in 1717 as Count Braschi) and (Pius VII in 1742 as Count Gregorio Barnaba Chiaramonti). The contributions to the book deal with the different artistic landscapes in Italy in the eighteenth century and the museums in these regions: statutory provisions dealing with antiquities; the Museo Chiaramonti, founded in 1807 by Pope VII and organized by Antonio Canova (1757–1822) as inspector of antiquities; the policy of the French army in Italy; the role of museums in Napoleon's times; the taking of important works of art from the papal collections by Napoleon and the recovery of some of them; Pope Pius VII and the donation of his private library to the Biblioteca Piana; and part of the Biblioteca Malatestiana in Cesena. The catalogue illustrates these contributions excellently.

Barbarin, Juliette (ed.). *Les itinéraires de Vivant Denon. Naples et Pompéii [The Travel Diaries of Vivant Denon. Naples and Pompeii]*. Nîmes: Le bec en l'air 2009. 111 pp. with many illustrations. ISBN 978-2916-073514. €28.00. Dominique-Vivant Denon (1745–1825), who became the director general of the Musée Napoléon (now the Louvre), made a Grand Tour in Italy from 26 October 1777 until the end of 1778. He was accompanied by three artists who prepared drawings of Southern Italy: Claude-Louis Châtelet (ca. 1750–1795), Louis-Jean Desprez (1743–1804), and Jean-Augustin Renard (1744–1807). The diary of Denon, *Journal de voyage en Italie*, and these drawings were later used by Abbé de Saint-Non (1727–1791) in his book *Voyage pittoresque ou description des royaumes de Naples et de Sicile*, published in five volumes in 1781–1786. The manuscript of Vivant Denon's journal was donated to the Musée Denon in Chalon-sur-Saône (Burgundy) in 2000 by Frits Lugt, so that this book could finally be prepared.

Bartlett, Allison Hoover. *The Man Who Loved Books Too Much. A True Story of a Thief, a Detective and a World of Literary Obsession*. New York: Riverhead 2009. 274 pp. ISBN 978-1-59448-891-7. \$24.95. The journalist Bartlett tells the story of the thief John Gilkey who stole many books from libraries and book sellers. The antiquarian bookseller Ken Sanders of Salt Lake City was helpful in tracing the thief and having him interviewed.

Bauer, Arnold J. *The Search for the Codex Cardona. On the Trail of a Sixteenth-Century Mexican Treasure*. Durham: Duke University Press 2009. XI, 181 pp. with eight colored illustrations. ISBN 978-0-8223-4614-2. \$21.95. The *Codex Cardona* is a Mexican painted book that first came into public view at Sotheby's auction house in London in 1982, nearly four hundred years after it was presumably made between 1550 and 1556 by Mexican artists and scribes under the direction of the Spanish Captain Alonzo Cardona y Villaviciosa, a crown official of the first viceroy of Mexico. On folios of amate paper, the codex includes two oversized maps and 300 painted illustrations accompanied by text in sixteenth-century palaeography. It relates the trajectory of the Nahua people to the founding of the capital of Tenochtitlán and then focuses on the consequences of the Spanish conquest up to the 1550s. If authentic, the *Codex Cardona* is an invaluable record of early Mexico. Yet, there is no clear evidence of its origin, what happened to it after 1560, or even where it is today, after its last known appearance at Christie's auction house in New York in 1998. Bauer, professor emeritus of history at the University of California, Davis, first saw the *Codex Cardona* in 1985 in the Crocker Nuclear Laboratory at the University of California, Davis, where scholars from Stanford and the University of California were attempting to establish its authenticity. Today, nobody knows where the codex is. It may be no longer in existence and tossed to the four winds, selling the pages of the codex separately.

Baumstark, Reinhold (ed.). *Kurfürst Johann Wilhelms Bilder. Bd. 1: Sammler und Mäzen [The Paintings of Electoral Prince Johann Wilhelm. Vol. 1: Collector and Patron]*. München: Hirmer 2009. 424 pp.

with many colored illustrations. ISBN 978-3-7774-6075-8. €45.00. Electoral Prince Johann Wilhelm of Palatinate-Neuburg (1658–1716), married to archduchess Maria Anna Josepha (1654–1689, daughter of Emperor Ferdinand III), and later to princess Anna Maria Luisa (1667–1743, daughter of Grand Duke of Tuscany Cosimo III de Medici), was an important collector and patron who assembled a big and good art gallery in Düsseldorf where he resided most of the time. He was a member of the Wittelsbach family. After his death, the art collection of Düsseldorf was transferred to Munich and since 1836 has formed part of the Pinakothek in this city. At the 350th anniversary of “Jan Wellem,” as he is called in Düsseldorf, the Old Pinakothek paid tribute to this great collector and patron and reconstructed his gallery in Düsseldorf. This volume is devoted to the collector and patron of Johann Wilhelm and to the paintings of Italian, Flemish, and Dutch provenance. Most of them are reproduced in color.

Baumstark, Reinhold (ed.). *Kurfürst Johann Wilhelms Bilder. Bd. II: Galerie und Kabinette [The Paintings of Electoral Prince Johann Wilhelm, Vol. II: Gallery and Cabinets]*. München: Hirmer 2009. 256 pp. with many black and white illustrations. ISBN 978-3-7774-6085-7. €39.90. This is the second volume of the exhibition catalogue on the collection of Electoral Prince Johann Wilhelm of Palatinate-Neuburg (1658–1716). About 300 paintings are reproduced in black and white and give a good impression of the rich collection formerly in Düsseldorf.

Bell, Catherine, and Robert K. Paterson (eds.). *Protection of First Nations Cultural Heritage. Laws, Policy, and Reform*. Vancouver: University of British Columbia Press 2009. XX, 441 pp. ISBN 978-0-7748-1464-5. \$34.95. In four parts the editors have collected 12 papers on repatriation and trade, heritage sites and ancestral remains, intangible heritage and human rights, and First Nations law. The main emphasis is on Canadian laws about First Nations, but American law is also dealt with. This is a companion volume to the book *First Nations Cultural Heritage and Law* and looks at the key features of Canadian, U.S., and international law influencing indigenous cultural heritage in Canada. Legal and extralegal avenues for reform are examined, including ethics codes, research protocols, institutional policies, human rights law, and First Nations legal orders. The book also discusses the opportunities and limits of existing frameworks and questions whether a radical shift in legal and political relations is necessary for First Nations concerns to be meaningfully addressed.

Belozerskaya, Marina. *To Wake the Dead. A Renaissance Merchant and the Birth of Archaeology*. New York: Norton 2009. Xii, 308 pp. with 30 black and white illustrations. ISBN 978-0-393-06554-1. \$26.95. At the beginning of the fifteenth century a young Italian bookkeeper—fascinated by the ancient ruins and inscriptions that lay neglected around him—fell under the spell of the classical past. Despite his limited education, the Greeks and Romans seemed to speak to him directly. Travelling around the Mediterranean as an international merchant, Cyriacus of Ancona (1391–1452) began to record in careful detail the neglected ruins he encountered on his business trips. Eventually his passion for antiquities made him a welcome guest among artists, humanists, and rulers. The great Florentine masters Ghiberti, Donatello, and Brunelleschi used Cyriacus's discoveries as models and inspiration for their work, and a shared love of ancient treasures earned him the affection of Pope Eugenius IV, Byzantine Emperor John VIII Palaeologus, and Holy Roman Emperor Sigismund. Cyriacus's obsession with preserving the material remains of classical cultures ultimately fed the flames of conflict, as he began a second career as a papal spy, wooing Sultan Murad II for permission to continue his “cultural tourism” in Ottoman territories while campaigning tirelessly at home for a crusade against the Turks so as to bring ancient monuments in the East under European control. Cultural historian Marina Belozerskaya brings narrative flair and an eye for detail to this remarkable tale of a man who pioneered the science of archaeology.

Berger, Ursel, Klaus Gallwitz, and Gottlieb Leinz (eds.). *Posthume Güsse. Bilanz und Perspektiven [Posthumous Casts. Result and Perspectives]*. Berlin: Deutscher Kunstverlag 2009, 231 pp. with many colored and black and white illustrations. ISBN 978-3-422-06927-5. €24.90. This is an important contribution to the problem of posthumous casts of original sculptures; 27 articles deal with general questions as well as with the works of artists as Auguste Rodin, Alberto Giacometti, Alexander Archi-

penko, Wilhelm Lehmbruck, Max Ernst, Ernst Barlach, Käthe Kollwitz, Rudolf Belling, Henry Moore, Hans Arp, and Sophie Taeuber-Arp.

Bessler, Gabriele. *Wunderkammern. Weltmodelle von der Renaissance bis zur Kunst der Gegenwart* [*Chambers of Wonders. World Models from the Renaissance Period to Contemporary Art*]. Berlin: Reimer 2009. 251 pp. with many colored and black and white illustrations. ISBN 978-3-496-012402-7. €39.00. This book is a scholarly study devoted to the history of chambers of wonders not as an accumulation of curiosities but as chambers of certain visions of reality. This is described first with respect to historical chambers at Ambras, Austria, with objects, for example, corals, which are at once animals, plants, and minerals and are used by artists as symbol of Christ's blood (see the *Pala Montefeltro* of Piero della Francesca). Early *Wunderkammern* are stored in *studioli* of aristocrats, for example, in Urbino, Mantova, Florence, and other places. Such surroundings also underline the importance of space and vision with respect to strange objects. The Antiquarium of the Munich Residence of the dukes of Bavaria gives an impression of the importance of chambers of wonders for the prestige and recognition and self-esteem of ruling classes. Later, in the seventeenth century the chambers were transferred to castles, for example, to Castle Ambras in Austria and the Gottorf Castle in Schleswig and the Duke August Library in Wolfenbüttel. Today, contemporary artists also try to install visions of modern art by creating an assembly of objects within the illusion of new visions of reality. Several examples are given for such artists as, for example, Joseph Beuys and others.

Billig, Volkmar, Birgit Dalbajewa, Gilbert Lupfer, and Yulia Vashchenko (eds.). *Bilder-Wechsel. Sächsisch-russischer Kulturtransfer im Zeitalter der Aufklärung* [*Change of Pictures. Saxonian-Russian Transfer of Culture in the Time of Enlightenment*]. Cologne: Böhlau 2009. 304 pp. with many black and white illustrations. ISBN 978-3-412-20435-8. €34.90. Sponsored by the Getty Foundation and the J. Paul Getty Trust, several art historians were engaged since some years in research on the transfer of culture by the Dresden State Art Collections. This volume collects 12 papers of German and Russian art historians who deal with transfer of culture during the time of enlightenment, i.e., in the eighteenth century. During this time strong monarchs governed Saxony and Russia. Frederick August II (the Strong), who was the electoral prince of Saxony (1694–1733); the King of Poland (1697–1733); and his successor Frederick August III (1733–1763) collected in Saxony and founded what are now the State Art Collections of Saxony, and Tsar Peter I (the Great) of Russia (1689–1725) and Tsarina Catharine II (the Great) of Russia (1762–1796) collected art and founded what is today the Hermitage in St. Petersburg. In their times the art collection of Count Heinrich von Brühl (Dresden) (1700–1763) was purchased by Tsarina Catherine, and several agents handled this purchase and other ones. There are also three papers on art and wonder chambers in Dresden and in St. Petersburg.

Bowl, John E. *Moscow and St. Petersburg in Russia's Silver Age 1900–1920*. London: Thames & Hudson 2008. 395 pp. with 650 colored and black and white illustrations. ISBN 978-0-500-51433-7. €30.99. The book focuses on the visual and material culture of St. Petersburg and Moscow at the turn of the nineteenth and twentieth centuries. The twilight of Imperial Russia witnessed a sudden renaissance that left profound imprint on the visual, literary, and performing arts. This was a Silver Age as luminous perhaps as the Golden Age of Russian literature many decades before. Advancing in roughly chronological sequence, the book highlights the essential social and political developments of this turbulent era, which painting, poetry, music, and dance both refracted and affected. A dazzling array of artists, writers, composers, actors, singers, dancers, and designers are presented in context, including Tolstoy, Pasternak, Gorky, Akhmatova, Rimsky-Korsakov, Rachmaninov, Nijinsky, Scriabin, Karavina, Meyerhold, Chaliapin, Stanislavsky, Diaghilev, Roerich, Repin, Serov, Somov, Vrubel, Bakst, Kandinsky, Malevich, and Mayakovsky. Russian Symbolists flourished during the Silver Age and often earned the soubriquet of decadent or degenerate. The author is a specialist in Russian art history and professor of Slavic Languages and Literature at the University of Southern California.

Brewer, John. *The American Leonardo. A 20th-Century Tale of Possession, Art and Money*. London: Constable 2009. XI, 388 pp. with 15 black and white illustrations, ISBN 978-1-84529-872-2. £11.38. Harry and Andrée Hahn of Kansas owned a painting allegedly painted by Leonardo, *La Belle Fer-*

*ronnière*. When on 18 June 1920 Sir Joseph Duveen was asked about the work, he replied without having seen the painting: “The Hahn picture is a copy, hundreds of which have been made. The real *La Belle Ferronnière* is in the Louvre.” (Harry Hahn, *The Rape of La Belle*, 1946, p. 3). After that, the Hahns could not sell their “Leonardo,” which was at the time the only Leonardo in the United States. The trial against Lord Duveen came to no conclusion: *Hahn v. Duveen*, 234 N.Y.Supp. 185 (Sup.Ct. 1929), and finally Lord Duveen paid voluntarily about \$60,000. Brewer, the British historian, tells the story of Harry and André Hahn and the fight for their Leonardo, their defeat, the final settlement of their claims, and the problem of true or false in art. On 28 January 2010 the American Leonardo was auctioned as “Follower of Leonardo da Vinci, probably before 1750” by Sotheby’s of New York for \$1.3 million to an unknown purchaser.

Brey, Ilaria Dagnini. *The Venus Fixers. The Remarkable Story of the Allied Forces Who Saved Italy’s Art During World War II*. New York: Farrar, Straus & Giroux 2009. X, 308 pp. with 37 black and white illustrations. ISBN 978-0-374-28309-4. \$26.00. In 1943 when the world was convulsed by World War II, and Fascist defeat in Europe far from certain, a few visionaries—civilians and soldiers alike—saw past questions of life and death to realize that victory was not the only thing at stake. So was the priceless Italian cultural heritage of thousands of years. In the midst of the conflict, the Allied Forces appointed the monuments officers—a motley group of art historians, curators, architects, and artists—to ensure that the great masterworks of European art and architecture were not looted or bombed into oblivion. The author focuses her account on the monuments officers of Italy, quickly dubbed “the Venus Fixers” by bemused troops. Working on the front lines in conditions of great deprivation and danger, these unlikely soldiers stripped the great galleries of their incomparable holdings and sent them into safety by any means they could; when trucks could not be requisitioned or “borrowed,” a Tiepolo altarpiece might make its midnight journey across the countryside balanced in the front basket of a bicycle. They blocked a Nazi convoy of two hundred stolen paintings—including *Danae*, Titian’s voluptuous masterpiece, an intended birthday present for Hermann Göring. They worked with skeptical army strategists to make sure air raids did not take out the heart of an ancient city, and patched up Renaissance palazzi and ancient churches whose lead roofs were sometimes melted away by the savagery of the attacks, exposing their frescoed interiors to the harsh Tuscan winters and blistering summers. Sometimes they failed. But to an astonishing degree, they succeeded, and anyone who marvels at Italy’s artistic riches today is witnessing their handiwork.

Caldoro, Stefano. *Nationaler Kulturgüterschutz und Freizügigkeit der Unionsbürger [National Protection of Cultural Property and Free Movement of Citizens of the European Union]*. Berlin: De Gruyter 2009. LXIV, 265 pp. ISBN 978-3-89949-617-8. €84.95. This is another volume in the *Cultural Property Studies* series published in Berlin. The book is a thesis submitted and accepted by the University of Zürich Faculty of Law. It deals with the problem of free movement of citizens within the European Union and the problem of protection of national treasures. The owner of a collection of French impressionist paintings, Mrs. Pagenstecher-Lutterotti, wanted to move from Italy to the United Kingdom. The Pagenstecher-Lutterottis had been in Italy since some years and had taken with them to Italy their art collection. In 1982 her husband passed away, and she wanted to move to the United Kingdom. She applied for an Italian export license for her collecting. The Italian authorities refused to give the export license and bought the collection for the price indicated in the application for an export license. Finally Mrs. Pagenstecher-Lutterotti stayed in Italy and withdrew her application for an export license. The problem is still unsolved about whether the freedom of movement within the European Union takes precedence over national protection of cultural property. The author discusses all the problems pertinent for the questions involved and in certain cases (e.g., the case of Pagenstecher-Lutterotti) confirms that freedom of movement also involves the taking of private art collections with them to other Member States. Summaries of the book in English, French, German, and Italian.

Campe’sche Historische Kulturstiftung (ed.). *Zum Sammeln verführen—Hamburger Schätze [To Encourage Collecting—Treasures of Hamburg]*. Hamburg: Wienand 2009. 206 pp. with many illustrations and CD with 850 art works of the foundation. ISBN 978-3-86832-009-1. €25.00. In 1909 the



Hamburg publisher Heinrich Wilhelm Campe (1846–1909), son of the publisher of Heinrich Heine, provided in his will substantial amounts of money for the Hamburg museums. In 1915 a foundation was established, and since then more than €14 million have been donated to the museums. This book describes Campe's Historical Foundation and presents 14 essays about major items of these donations to the museums.

Ceriana, Matteo. *Il ritorno di Napoleone. Il gesso di Canova a Brera restaurato* [*The Return of Napoleon. The Plaster Cast of Canova Restored in the Brera*]. Milan: Electa 2009. 144 pp. with many illustrations. ISBN 978-88-370-7096-0. \$57.50. In 1809 the Brera Gallery in Milan was founded by Napoleon. For the 200th anniversary of the Brera the plaster cast of the statue of *Napoleon as Peacemaking Mars*, the bronze cast of which is located in the courtyard of the Brera and the marble version in Apsley House in London, was restored and exhibited again in the Gallery. Eleven papers in the book describe the statue, its history and restoration.

Challis, Debbie. *From the Harpy Tomb to the Wonders of Ephesus. British Archaeologists in the Ottoman Empire 1840–1880*. London: Duckworth 2008. XI, 211 pp. with 53 black and white illustrations. ISBN 978-0-7156-3757-9. \$19.80. According to a historian of the time, the huge influx of antiquities into the British Museum in the nineteenth century was the result of “English pertinacity and Oriental cunning.” This book explores the stories behind the collection of antiquities from the Ottoman Empire between 1840 and 1880. The men who led these collecting expeditions published journals detailing their adventures as well as their archaeological labors, and this did much to feed Victorian interest in archaeology and the Orient. It was not easy to remove the often monumental, heavy, yet precious and fragile antiquities from the excavations in Xanthus (Harpy Tomb), Lycra, Halicarnassus, Carthage, Cyrene, and Ephesus where they were found. The task required all the technical innovation and brilliance of the period, as well as diplomatic and military support to ensure that the French did not beat the British to the spoils.

Clarke, William. *Hidden Treasures of the Romanovs. Saving the Royal Jewels*. Edinburgh: National Museums Scotland 2009. XIII, pp. 159 with many black and white photos. ISBN 978-1-905267-25-5. £ 15.99. William Clarke, former financial journalist, tells the story of the treasures of the last Russian Tsar that were smuggled out of Russia in 1917 by the Honorable Albert Henry Stopford (1860–1939). Stopford was an art dealer, regular guest at Romanov dinner parties, and a personal friend of two of the men accused of the murder of Rasputin. Amid the turmoil of the 1917 revolution, Stopford risked his life to rescue Romanov jewels worth millions of pounds from under the nose of Russia's new authorities. Once back in Britain, gems would emerge from his shabby Gladstone bags that were destined to adorn the rich and the famous for years to come.

Cohen, Raymond. *Saving the Holy Sepulchre. How Rival Christians Came Together to Rescue Their Holiest Shrine*. Oxford, UK: Oxford University Press 2008. XVI, 308 pp. with several photos. ISBN 978-0-19-518966-7. \$27.95. In 1927, Jerusalem was struck by a powerful earthquake, and for decades the Church of the Holy Sepulcher in Jerusalem stood perilously close to collapse. The author, professor of International Relations at the Hebrew University of Jerusalem, tells of how three major Christian traditions—Greek Orthodox, Roman Catholic, and Armenian Orthodox—each with jealously guarded claims to the church, struggled to restore one of the great shrines of civilization. It almost did not happen. For centuries these communities had lived together in an atmosphere of tension and mistrust based on differences of theology, language, and culture—differences so sharp that fistfights were not uncommon. And the project of restoration became embroiled in interchurch disputes and great power politics. Cohen shows how the repair of the dilapidated basilica was the result of unprecedented cooperation among the three churches. But thanks to the dedicated efforts of a cast of kings, popes, patriarchs, governors, monks, and architects, the deadlock was eventually broken on the eve of Pope Paul VI's historic pilgrimage to the Holy Land in 1964.

Coudry, Marianne, and Michel Humm (eds.). *Praeda. Butin de guerre et société dans la Rome républicaine/ Kriegsbeute und Gesellschaft im republikanischen Rom* [*Praeda. Booty and Society in Republican Rome*]. Stuttgart: Steiner 2009. 294 pp. with 23 black and white illustrations. ISBN 978-3-515-09382-8. €54.00.

This book contains nine articles of French, German, and Swiss historians who try to solve several questions with respect to booty in ancient Hellenistic and Roman times. The authors discuss the partition of booty between the soldiers, their commanders, and the public, and whether booty was supposed to be part of the soldiers' pay. The term *manubiae* is also described. The exhibition of looted property and weapons was taken over by the Romans from Greece. The *aurum coronarium*, the golden garland, was common since the fourth century BCE. There is an interesting article about the whether the seizure of Syracuse in 211 BCE was necessary and justified. We know about the discussion in which also Cicero took part and accused Verres of plundering and looting Sicily. On the other hand, Marcellus (ca. 268–208), the conqueror of Syracuse, was proud of the beauty and the influx of Greek art into the city of Rome. The last two articles deal with the fate of prisoners of war and of war reparations as a stipulated kind of booty.

Cuno, James (ed.), *Whose Culture? The Promise of Museums and the Debate over Antiquities*. Princeton, Oxford, UK: Princeton University Press 2009. XII, 220 pp. ISBN 978-0-691-13333-1. \$17.96. The international controversy over who “owns” antiquities has pitted museums against archaeologists and source countries where ancient artifacts are found. In this book Cuno assembles preeminent museum directors, curators, and scholars to explain for themselves what is at stake in this struggle and why the museums' critics were wrong. Source countries and archaeologists favor tough cultural property laws restricting the export of antiquities, have fought for the return of artifacts from museums worldwide, and claim the acquisitions of undocumented antiquities encourages looting of archaeological sites. In this book some figures from universities and museums in the United States and Britain argue that modern nation-states have at best a dubious connection with the ancient cultures they claim to represent, and that archaeology has been misused by nationalistic identity politics. They explain why exhibition is essential to responsible acquisitions, why our shared art heritage trumps nationalist agendas, and why restrictive cultural property laws put antiquities at risk from unstable governments. Defending the principles of art as the legacy of all humankind and museums as instruments of inquiry and tolerance, the book brings reasoned argument to an issue that for too long has been “distorted by politics and emotionalism.” The authors, however, do not distinguish between illegal excavation/illegal acquisition of looted objects and the legal art trade of antiquities.

Curran, Brian A., Anthony Grafton, Pamela O. Long, and Benjamin Weiss. *Obelisk. A History*. Cambridge, MA: MIT Press 2009. 383 pp. with many black and white illustrations. ISBN 978-0-262-51270-1. \$27.95. Nearly every empire worthy of the name—from ancient Rome to the United States—has sought an Egyptian obelisk to place in the center of a ceremonial space. Obelisks—giant standing stones, invented in ancient Egypt as sacred objects—serve no practical purpose. For much of their history, their inscriptions in Egyptian hieroglyphs were completely inscrutable. Yet over the centuries dozens of obelisks have made their voyage from Egypt to Rome, Constantinople, Florence, Paris, London, and New York. New obelisks and even obelisk-shaped buildings rose as well—the Washington Monument being a noted example. Obelisks, everyone seems to sense, connote some very special sort of power. This book, scholarly written with many references to sources and secondary literature, traces the fate and many meanings of obelisks across nearly 40 centuries—what they meant to the Egyptians and how other cultures have borrowed, interpreted, understood, and misunderstood them through the years.

Dorontchenkov, Ilia (ed.). *Russian and Soviet Views of Modern Western Art. 1890s to mid 1930s*. Berkeley: University of California Press 2009. XV, 347 pp. with some black and white illustrations. ISBN 978-0-520-22103-1. £45.69. Two events in 1898 marked a decisive breakthrough in the Russian art world's relationship to modern Western art. The first was public and programmatic. At the *Exhibition of Russian and Finnish Artists*, organized by Sergei Diaghilev, the members of the future World of Art appeared for the first time as a group. At this 1898 exhibition, the new generation demonstrated its openness to foreign trends, this announcing the emerging *Drang nach Westen*, or “drive toward the West,” of Russian modernism. The second event was Moscow industrialist Sergei Shchukin's (1854–1936) purchase of a landscape by Claude Monet from the French dealer Paul Durand-Ruel

(1831–1922). This painting marked the beginning of Shchukin's unique collection of French art, which by 1914 had grown to include radical works by Matisse and Picasso and allowed Moscow to see modern painting at the same time as Paris. This book traces the course of their dialogue over some 35 years, as Russian artists discovered, understood, and assimilated Western art, only to abandon it with the establishment of Soviet ideological control and the triumph of state-sponsored Socialist Realism in the 1930s. After a short introduction the book reproduces in English translations these voices of dialogue and criticism.

Edsel, Robert M., and Bret Witter. *The Monuments Men. Allied Heroes, Nazi Thieves, and the Greatest treasure Hunt in History*. New York: Center Street 2009. XVIII, 473 pp. with 24 black and white illustrations. ISBN 978-1-59995-149-2. \$26.99. This book tells the story of the “monuments men,” who, after the end of World War II, recovered the treasures of art looted by Hitler and stored in salt mines in Austria. Beginning with the creation of the unit of MFAA (Monuments, Fine Arts, and Archives), the authors follow the route this unit took from France and Belgium to Germany and Austria. They describe the rescue of the treasures hidden in mines in Austria and finally deposited in the central collecting points, where Rose Valland (1898–1980), the French art historian, helped to repatriate art treasures looted and taken in France.

Ercivan, Erdogan. *Missing Link der Archäologie. Verheimlichte Funde, gefälschte Museumsexponate und als Betrüger entlarvte Archäologen [Missing Link of Archaeology. Suppressed Finds, Forged Museum Objects and Fraudulent Archaeologists]*. Rottenberg: Kopp 2009. 287 pp. with some colored and black and white illustrations. ISBN 978-3-938516-88-1. €19.95. In 10 chapters the author, a journalist, tells stories about archaeology and some errors and even frauds. There is not much new about these chapters except the allegation that the bust of Nefertiti is a copy of modern times and a fake. However, the author gives no evidence for his suspicion.

Esch, Arnold. *Economia, cultura materiale ed arte nella Roma rinascimento. Studi sui registri doganali romani 1445–1485 [Economy. Culture and Art in Renaissance Rome. Studies of the Customs Registers of Rome 1445–1485]*. Rome: Roma nel Rinascimento 2007. XC, 467 pp. ISBN 88-85913-47-4. \$95.00. This book is a study of mainly import customs of Rome during the fifteenth century. It deals with art works imported by Roman churches and aristocrats and traces the economic importance of art trade at this time for maritime enterprises and the exchange business in foreign places like Bruges in Flanders.

Faass, Martin (ed.). *Der Jesus-Skandal. Ein Liebermann-Bild im Kreuzfeuer der Kritik [The Jesus Scandal. A Liebermann Painting in Crossfire of Critics]*. Hamburg: Kunsthalle 2009. 163 pp. with many colored and black and white illustrations. ISBN 978-3-9811952-3-1. €16.00. In Berlin and Hamburg there was an exhibition of Max Liebermann's (1847–1935) painting *Jesus at Twelve Years in the Temple*, painted in 1879 and now in the Kunsthalle Hamburg. The accompanying book tells about the creation, the scandal, the acquisition, and the art historical importance of the painting. The painting was first exhibited at the Glass Palace in Munich in 1879 where it was admired and, at the same time, provoked anti-Semitic polemic and criticism. After that time Max Liebermann never painted Christian themes. The painting was acquired by the Kunsthalle Hamburg in 1912. During the Nazi period it was eliminated from the collection in 1936 because Max Liebermann was Jewish. It was sold to a physician of Hamburg and was sold in 1989 by the heirs of the physician. Today it is one of the major masterpieces of the Kunsthalle Hamburg.

Fabrèga-Dubert, Marie-Lou, and Jean-Luc Martinez. *Histoire des collections du musée du Louvre: La collection Borghèse au musée Napoléon [History of Collections of the Museum of Louvre: The Borghese Collection of the Musée Napoleon]*. Paris: Musée du Louvre/Beaux-arts de Paris 2009, 2 volumes. 883 pp. with 371 pp. with many illustrations. ISBN 978-3-35031-225-5. €81.90. Napoleon's sister Pauline (Maria Paola) Bonaparte (1780–1825) was married in 1803 to Prince Camillo Borghese (1775–1832) of the famous Roman family and an officer in Napoleon's army. In 1807 Camillo Borghese had to sell his collection of 695 antiquities to the French State for comparatively little money to form part of the Museum Napoleon directed by Dominique-Vivant Denon (1747–1825). This book gives a full documentation of the acquisition of the collection and the first thorough catalogue of



the collection with detailed explanation of every item. The Galleria Borghese in Rome exhibits the collection of Scipione Caffarelli-Borghese (1576–1633), the adopted nephew of Pope Paolo V (Camillo Borghese: 1605–1621), cardinal in Rome under Paolo V and friend and patron of Gian Lorenzo Bernini (1598–1680). The statue of Pauline Bonaparte as naked Venus lying on a sofa by Antonio Canova (1757–1822) is also displayed in the Galleria Borghese.

Feilchenfeldt, Walter. *Vincent van Gogh. Die Gemälde 1886–1890. Händler, Sammler, Ausstellungen. Die frühen Provenienzen [Vincent van Gogh. The Paintings 1886–1890. Art Dealers, Collectors, Exhibitions. The Early Provenances]*. Wädenswil: Nimbus 2009. 355 pp. with many colored illustrations. ISBN 978-3-907142-38-7. €64.00. The book, written by the famous art dealer and researcher Walter Feilchenfeldt of Zürich, lists all of van Gogh's paintings executed between 1886 and 1890 in Paris, Arles, Saint-Rémy, and Auvers-sur-Oise. The paintings are reproduced in color and appear in scale to the original size. All owners are registered, beginning with Theo van Gogh, or are receivers of gifts, and ending with the present owners, if known or willing to be mentioned. For the first time the paintings recorded in early documents like the "Andries Bonger Inventory List" of 1890 and the 1905 Amsterdam Exhibition are completely identified. The book is a contribution to a future *catalogue raisonné* of Vincent van Gogh's work. The catalogue is introduced by a short story of the last years of Vincent van Gogh and then by a more detailed account of the 40 years (1886–1928) of exhibitions and art trade in works of van Gogh. A big exhibition was organized in 1914 with the gallery of Paul Cassirer in Berlin where 153 works were exhibited, mostly (120) from German collectors. Of these 120 works, there are now only 15 in museums of Berlin, Bremen, Cologne, Dresden, Essen, Frankfurt, Mannheim, and Munich.

Fiechter, Jean-Jacques. *Fausseurs d'Égypte [Forgers of Egypte]*. Paris: Flammarion 2009. 251 pp. with many black and white illustrations. ISBN 978-2-0812-2088-1. €24.90. This book was written by a Swiss historian born in Lausanne who lived as a child in Cairo. The study traces the steps of ingenious forgers who prepare their beautiful and almost authentic fakes for the art market, for collectors, and for museums. In the last chapter the author also tells the story of the discovery of the bust of Nefertiti as well as the partition of Ludwig Borchardt's finds and their export to Germany.

Fleckner, Uwe (ed.). *Das verfemte Meisterwerk. Schicksalswege moderner Kunst im "Dritten Reich" [The Condemned Masterpiece. Fate of Modern Art in the "Third Reich"]*. Berlin: Akademie Verlag 2009. XIV, 612 pp. with 192 black and white illustrations. ISBN 978-3-05-004360-9. €49.80. This is a serious collection, written by highly specialized provenance researchers, of 24 papers on 24 works of "degenerated art" sold during or after World War II and which were disputed after that time. For example, there are papers on the *Schützengraben* of Otto Dix, *Kreuzabnahme* of Max Beckmann, *Ecce Homo* of Lovis Corinth, *Bauhaus Frescos* of Oskar Schlemmer, *Grosse Kniende* of Wilhelm Lehmbruck, *Abendmahl* of Emil Nolde, *Dreiklang* of Rudolf Belling, *Rabbi* by Marc Chagall, *Self-Portrait* of Vincent van Gogh, *Improvisation No. X* of Wassily Kandinsky, and *Berliner Strassenszene* of Ernst Ludwig Kirchner.

Fonkenell, Guillaume (ed.). *Le Louvre pendant la guerre. Regards photographiques 1938–1947 [The Louvre during the War. Photos taken 1938–1947]*. Paris: Musée du Louvre/Le Passage 2009. 167 pp. with many photos. ISBN 978-2-84742-136-1. €25.00. The Louvre was in danger of being destroyed or looted during World War II, and therefore it was evacuated and stored in safe places. The Einsatzstab Reichsleiter Rosenberg (ERR) and Hermann Göring took works of art of Jewish owners, collectors, and art dealers. The pictorial history tells the story of evacuation, transport, storage, and reopening of the Louvre with many photos.

Godwin, Joscelyn. *Athanasius Kircher's Theatre of the World. The Life and Work of the Last Man to Search for Universal Knowledge*. Rochester, Vermont: Inner Traditions 2009. 304 pp. with 410 black and white illustrations. ISBN 978-159477329-7. \$60.00. Athanasius Kircher (1602–1680) was a linguist, archaeologist, and exceptional scholar. Born in Germany and educated in several countries, he joined the Jesuit order and became a well-known scholar and celebrated researcher subsidized by popes, emperors and princes. He finally fixed his domicile in Rome and became professor of math-

ematics at the Roman College, the hub of the whole Jesuit order. To Kircher the entire world was a glorious manifestation of God, and his exploration was both a scientific quest and a religious experience. His works on Egyptology (he is credited with being the first Egyptologist), music, optics, magnetism, geology, and comparative religion were the definite texts of their time—and yet they represent only part of his vast range of knowledge. A Christian Hermeticist in the mold of Marsilio Ficino (1433–1499) and Pico della Mirandola (1463–1494), his work also examined alchemy, the Kabbalah, and the Egyptian Mystery tradition exemplified by Hermes Trismegistus. Kircher was the first to map ocean currents; the first to offer a comprehensive theory of volcanism; the first to compile an encyclopedia on China, a dictionary of Coptic, and a book dedicated solely to acoustics; and the first to construct a machine for coding messages and another for composing music. His museum in Rome was among the most famous “cabinet of curiosities,” visited by everyone in the intellectual world. All this is well described by the author, professor of music at Colgate University, Hamilton, NY.

Gross, Michael. *Rogues' Gallery. The Secret History of the Moguls and the Money that Made the Metropolitan Museum*. New York: Broadway 2009. XII, 545 pp. ISBN 978-0-7679-2488-7. \$29.95. The book covers the entire history of the Metropolitan Museum since its foundation in 1870 focusing on the museum's most colorful characters. Opening with the director Philippe de Montebello (born 1936), the museum's longest-serving leader who finally stepped down in 2008, the book goes back to the very beginning, highlighting, among others, the first director Luigi Palma di Cesnola (1832–1904), an Italian-born soldier and ambassador to Cyprus whose legacy is a trove of plundered ancient relics, some of which remain on display today. John Pierpont Morgan (1837–1913), the greatest capitalist and art collector of his day, turned the museum from the plaything of a handful of rich amateurs into a professional operation dedicated, sort of to the public good. John D. Rockefeller Jr. (1874–1960), who never served the Metropolitan Museum in any official capacity but who, during the Great Depression, proved the only man willing and rich enough to be its benefactor, which made him its behind-the-scenes puppeteer. Also the architect Robert Moses (1888–1981) is mentioned. The controversial Thomas Hoving (1931–2009) held tenure as director during the 1960s and 70s and revolutionized museums around the world but left the Metropolitan Museum in chaos. Finally, Jane Engelhard (1917–2004) and Annette de la Renta (born 1939), the mother-daughter trustee tag team are mentioned and evaluated. The book deals with artists, forgers, and looters, financial geniuses and scoundrels, museum officers, trustees, curators (as Dietrich von Bothmer), donors, and with cameo appearances by everyone from magazines and journals. It is a look at America's upper class and what is perhaps its greatest creation.

Haellmigk, Philip. *Die Leihe in der französischen, englischen und deutschen Rechtsordnung. Unter besonderer Berücksichtigung der Kunstleihe [The Loan in French, English and German Law. With Particular Emphasis on Art Loans]*. Osnabrück: V&R unipress/Universitätsverlag 2009. 298 pp. ISBN 978-3-89971-716-7. €43.90. This is a doctoral thesis submitted and accepted by the University of Osnabrück, Germany. It deals extensively with loans in general and adds a few pages on art loans after every chapter.

Heißerer, Dirk. *Die wiedergefundene Pracht. Franz Lenbach, die Familie Pringsheim und Thomas Mann [The Rediscovered Splendor. Franz von Lenbach, the Family Pringsheim and Thomas Mann]*. 2d ed. Göttingen: Wallstein 2009. 202 pp. with 16 colored and 38 black and white illustrations. ISBN 978-3-8353-0430-7. €26.00. Dr. Alfred Pringsheim (1850–1941) was a wealthy professor of mathematics in Munich. He had a magnificent house in Munich, Arcis-Strasse 12, and entertained close contacts to Franz von Lenbach (1836–1904), the master of portrait painting at the end of the nineteenth century. Thomas Mann (1875–1955) married Katja Pringsheim (1883–1980), the youngest child of Alfred Pringsheim and his wife Hedwig, born Dohm (1855–1942). In 1938 the art collection Pringsheim was looted and seized by the Nazis, the house torn down for a government building and the Pringsheims escaped to Zürich. The author, a specialist of the history of Munich and of Thomas Mann, retraces the Lenbach paintings of the members of the Pringsheim family and discovered 10 missed paintings of Franz von Lenbach most of them could finally be acquired for the Thomas-

Mann-Archive in Zürich. In the second part of the book the author tells about Thomas Mann and his attitude toward paintings of Franz von Lenbach and Ludwig von Hofmann (1861–1945). The book closes with the remark that the story of the lost art collection Pringsheim has still to be written.

Hutt, Sherry, and David Taylor (eds.). *Yearbook of Cultural Property Law 2009*. Walnut Creek, Cal.: Left Coast Press 2009. 367 pp. ISBN 978-1-59874-078-3. \$79.00. This is the fourth volume of the annual publication sponsored by the Lawyers' Committee for Cultural Heritage Preservation. Jennifer Anglim Kreder of Northern Kentucky University (outside of Cincinnati) starts with a comment on "Cultural Property, Law and Ethics." She describes the Italian criminal investigations and prosecutions and the U.S. museum community's reactions. She correctly concludes that there seems to be a dramatic shift in significant segments of both the archaeology and museum/collector camps concerning the best approach for museums and collectors who acquire objects. There are, as usual, "Practice Area Sections" that describe the 2008 developments of American art law. The most interesting ones for this Journal are the sections on *Tribes, Tribal Lands, and Indian Arts* by Rob Roy Smith, *Marine Environment* by Nathaniel R. Orpen, *Museum* by Lucille A. Roussin, *Art Market* by Thomas R. Kline and L. Eden Burgess, and *International Cultural Property* by Patty Gerstenblith and Laina Lopez. These authors tell about the development of their section during the year 2008. Four articles conclude the *Yearbook*. The most interesting article is that of Marilyn Phelan on "International Mediation of Cultural Property Ownership Issues—It's the Right Thing to Do!" At the very end is a short note on Colin Renfrew, who received the SAFE Beacon Award on 10 January 2009 in Philadelphia.

Isman, Fabio. *I predatori dell'arte perduta. Il saccheggio dell'archeologia in Italia [The Thieves of Lost Art. The Sacking of Archaeology in Italy]*. Milano: Skira 2009. 222 pp. with 38 colored illustrations. ISBN 978-88-6130-949-43. €19.00. On 21 February 2006 the Metropolitan Museum of Art returned several art objects illegally exported from Italy to the United States. The journalist Isman tells the story about Italian tombaroli, Italian police, and art dealers, as well as about the acquisitiveness of American museums.

Jardine, Lisa. *Going Dutch. How England Plundered Holland's Glory*. London: HarperCollins 2008. XXIV, 406 pp. with many colored and black and white illustrations. ISBN 978-0-00-719732-3. £ 25.00. On 5 November 1688 William of Orange, Protestant ruler of the Dutch Republic, landed at Torbay in Devon with a force of 20,000 men. The Glorious Revolution (neither glorious, nor a revolution) that followed saw James II (1685–1688) forced to abdicate, and William (1689–1702) and his wife Mary (daughter of James II; 1689–1694) jointly crowned King and Queen on 11 April 1689. How was it that this almost bloodless coup took place with such apparent ease, and is not recognized as the full-blooded invasion and conquest it undoubtedly was? In this book Lisa Jardine (Director of the Center for Editing Lives and Letters and Centenary Professor of Renaissance Studies at Queen Mary, University of London) assembles new research in political and social history, together with the histories of art, music, gardening, and science, to show how Dutch tolerance, resourcefulness, and commercial acumen had effectively conquered Britain long before William and his English wife arrived in London. This book is the remarkable story of the relationship between two of Europe's most important colonial powers at the dawn of modern age. Whether through scientific discoveries, the design of royal palaces and gardens, or the introduction of works by the greatest painters of the age—Rubens, Rembrandt, and van Dyck among them—the England we know today owes in extraordinary amount to its fierce competition across the "Narrow Sea."

Koldehoff, Stefan. *Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst [The Paintings are With Us. The Trade with Art Looted by the Nazis]*. Frankfurt am Main: Eichborn 2009. 288 pp. with some black and white illustrations. ISBN 978-3-8218-5844-9. €22,95. The art journalist Koldehoff tells the story how "degenerated art" and looted art was traded during the Nazi period and in post-war Germany. In 10 chapters, the business of art dealers, for example, Bernhard Boehmer, Bruno Lohse, and Karl Haberstock, is described as well as their concealment of the correct provenance of the traded art. The fate of several paintings is told, for example, Lovis Corinth's portrait of Walther

Silberstein, Camille Pissarro's *Le Quai Malaquais*, and Max Liebermann's *Kohlfeld*. The book, although depressing, is very informative about German art trade at a certain period.

Koldehoff, Stefan, Gilbert Lupfer, and Martin Roth (eds.). *Kunst-Transfers. Thesen und Visionen zur Restitution von Kunstwerken [Art Transfers. Proposals and Visions Concerning the Restitution of Art Objects]*. München: Deutscher Kunstverlag 2009. 104 pp. with six black and white illustrations. ISBN 978-3-422-06886-5. €19.90. This book reproduces the papers given at a conference held on 2 October 2008 in the Residenzschloss Dresden in memory of 10 years of the Washington Conference Principles and of 50 years of the return of looted art from the Soviet Union. Martin Roth, Director General of the State Art collections Dresden, points out that provenance research will be enhanced in Germany and Steffen Reiche, MP, approved this statement as a politician. A long article by Natalia Volkert, Institute of East European History of the University of Mainz, deals with art object looted by the Soviet Army in Germany and given back to a large extent in 1955 until 1957. She also recalls Russian history when the early Bolsheviks sold thousands of art objects to Western collectors and museums in order to get money for their campaign for a classless society. Finally Bénédicte Savoy from the technical University of Berlin stresses the historical aspects of booty and looting, recalling the Roman times and the times of Napoleon.

Koordinierungsstelle für Kulturgutverluste Magdeburg (ed.). *Verantwortung wahrnehmen. Taking Responsibility. NS-Raubkunst—Eine Herausforderung an Museen, Bibliotheken und Archive. Nazi-looted Art—A Challenge for Museums, Libraries and Archives*. Magdeburg: Koordinierungsstelle 2009. 517 pp. with 22 colored illustrations. ISBN 978-3-9811367-4-6. €24,90. On 11–12 December 2008 a conference was convened in the Berlin State Library by the Koordinierungsstelle and the Foundation of the Prussian Heritage and funded by the Federal Government Commissioner for Culture and the Media to discuss the problems arising under the 1998 Washington Conference Principles. After a paper by Hermann Parzinger, President of the Foundation of the Prussian Heritage, on “Paths to Greater Responsibility—Dealing with Nazi-looted Art 10 Years after Washington,” 15 other papers were given on fundamental issues in the restitution of cultural assets, on provenance research, and on just and fair solutions. Most papers are in German, English, and one in French, with translations and a summary in Hebrew. The conference was attended by 300 people of many countries, and speakers from Austria, France, Germany, Israel, the Netherlands, and the United States presented their papers on general problems of restitution, on case studies and on the well-known problem of “just and fair solution” provided by Principle VIII of the Washington Conference in 1998. The German attitude is that there should not be a stop or limitation of restitution, but that provenance research should be continued until the owner of a looted object is found.

Krause, Alexander. *Arcisstraße 12. Palais Pringsheim—Führerbau—Amerika-Haus—Hochschule für Musik und Theater [Arcis Street 12. Palais Pringsheim—Building of the Führer—America-House—University College for Music and Theatre]*. 3rd ed. München: Allitera 2008. 86 pp. with many black and white illustrations. ISBN 978-3-86520-094-5. €9.90. This history of the building in Arcis Street 12 is written by the chancellor of the University College for Music and Theatre, Munich. Arcis Street 12, a Renaissance-style building, was first inhabited by the Pringsheim family, who were Jewish entrepreneurs in Silesia. The son of Rudolf Pringsheim, the professor of mathematics at Munich University, Alfred Pringsheim and his wife Hedwig resided in this building from 1889 to 1933 (cf. the book by Heißer above). They became parents-in-law of Thomas Mann when he married their daughter Katja Pringsheim in 1905. During the Nazi period, the Nazis expelled the owners and tore down the building, then built the so-called *Führerbau* for Adolf Hitler at the same place. After World War II the building served as a central collecting point for looted art treasures to be returned and later as America House. Now it houses the University College for Music and Theatre.

Labrique, Françoise, and Uwe Westfeling (eds.). *Mit Napoleon in Ägypten. Die Zeichnungen des Jean-Baptiste Lepère [With Napoléon in Egypt. The Drawings of Jean-Baptiste Lepère]*. Mainz: Philipp von Zabern 2009. 256 pp. with many colored and black and white illustrations. ISBN 078-3805341035. €39.90. When Napoleon invaded Egypt in 1798, he was accompanied by scholars and scientists and,

of course, artists and architects. One of the latter was Jean-Baptiste Lepère (1761–1844). He prepared drawings for the famous book *Description de l'Égypte* and designed buildings for Egypt. Back in Paris he became an architect for Napoleon, and after Napoleon's deportation to St. Helena, he designed during the period of restoration. His only daughter was married to Jakob Ignaz Hittorff (1792–1867) of Cologne. His son, Charles-Joseph Hittorff (1825–1898), donated his artistic estate to the city of Cologne, comprising the drawings of Egypt prepared by his grandfather Lepère. After complete restoration of these treasures they were exhibited in the Wallraf-Richartz Museum & Fondation Corboud in Cologne from 2 October 2009 until 10 January 2010. The book is the exhibition catalogue.

Löhr, Hanns Christian. *Der Eiserne Sammler. Die Kollektion Hermann Göring. Kunst und Korruption im "Dritten Reich"* [*The Iron Collector. The Collection Hermann Göring. Art and Corruption in the "Third Reich"*]. Berlin: Mann 2009. 256 pp. with many black and white illustrations. ISBN 978-3-7861-2601-0. €49.00. Hermann Göring (1893–1946) was a decorated air force officer during World War I, an early collaborator of Adolf Hitler, prime minister of Prussia, president of the Reichstag, minister under Hitler, and head of the air force during World War II. He was sentenced to death in Nürnberg, but committed suicide before being hanged. During his career as politician and high-ranking military person, he developed a certain taste for art. In 14 chapters the author (a historian of Berlin) explains the various stages of Göring's life from youth to Nazi member, including his house Karinhall and his art collection, built with acquisitions in Austria after 1938. During World War II he engaged in buying from domestic and foreign dealers and taking from those treasures that had been confiscated in France, Italy, and the Netherlands. After World War II the Göring art collection was partially returned to former owners, but part of the collection was lost; 150 of these lost items are listed in the appendix.

Lubina, Katja Rita Maria. *Contested Cultural Property. The Return of Nazi Spoliated Art and Human Remains from Public Collections*. Maastricht 2009. 549 pp. with 12 black and white illustrations. No ISBN. No price. This is a doctoral thesis submitted and accepted by the University of Maastricht, Netherlands. It deals in five chapters with the efforts to return Nazi spoliated art in the Netherlands, the United Kingdom, and France. After a short introduction, chapter 1 is devoted to the analysis of international law with regard to the rise of obligations to return cultural objects. First, the author reviews international law in times of war with special emphasis on World War II and the 1954 Hague Convention; then she turns to the protection of cultural objects in times of peace in Europe and the world, stressing the importance of the 1970 UNESCO Convention and the 1995 Unidroit Convention. For both cases the author distinguishes the return to the state of origin versus return to the original owner.

Maget, Antoinette. *Collectionnisme public et conscience patrimoniale. Les collections d'antiquités égyptiennes en Europe* [*Public Collecting and Conscience of Patrimony. The Egyptian Collections in Europe*]. Paris: L'Harmattan 2009. 605 pp. ISBN 978-2-296-08970-9. €48.50. This is a doctoral thesis submitted by a Swiss student and accepted by a binational committee composed of members of the Université Paris-Sud 11 (Marie Cornu) and the German University of Eichstätt-Ingolstadt (Michael F. Zimmermann). This thesis of the Faculties of Philosophy is devoted to the Egyptian collections in Berlin (Ägyptisches Museum), London (British Museum), and Paris (Le Louvre). After having described the creation of these collections, the Egyptology of the nineteenth century, and the enrichment of these collections during time, she turns to the transformation of these museums to places that present the universal history of mankind with a Europe-centered attitude. The second part of the study deals with the time of decolonization, the changed concepts of national patrimony, and the new development of international relations in cultural matters. The author mentions the Egyptian legislation with respect to archaeological objects, the conventions and recommendations of the Council of Europe, and the efforts of UNESCO and Unidroit to strengthen the position of countries of origin. Also, Egyptian efforts to return treasures that are located abroad are mentioned. Sometimes the voice of Zahi Hawass, the Egyptian superintendent of antiquities, is overestimated because official requests for return must be based on government decisions. In modern times it seems to be



the policy of Egyptian collections in Europe to keep what has been added until 1970 and to refrain from any acquisition without provenance.

McMeekin, Sean. *History's Greatest Heist. The Looting of Russia by the Bolsheviks*. New Haven: Yale 2009. XXII, 302 pp. with 11 black and white illustrations. ISBN 978-0-300-13558-9. \$29.64. The author is professor of international relations at Bilkent University Istanbul, Turkey. He draws on previously undiscovered materials from the Soviet Ministry of Finance and other European and American archives to expose some of the darkest secrets of Russia's early days of communism when the party managed to stay in power through five long years of civil war from 1917 to 1922. He reveals how the Bolsheviks financed their aggression through astonishingly extensive thievery. Their looting included everything from the cash savings of private citizens to gold, silver, diamonds, jewelry, icons, antiques, and artwork. McMeekin shows how Lenin's regime accomplished history's greatest heist between 1917 and 1922 and turned centuries of accumulated wealth into the sinews of class war.

Mosimann, Peter, Marc-André Renold, and Andrea F. G. Raschèr (eds.). *Kunst, Kultur, Recht. Schweizerisches und Internationales Recht [Art, Culture, Law. Swiss and International Law]*. Basel: Helbing & Lichtenhahn 2009. CXXXVII, 1277 pp. with 21 colored illustrations. ISBN 978-3-7190-2633-2. €265.00. This book is a comprehensive treatise of Swiss law on art and culture. In 14 chapters and 57 paragraphs, 22 authors deal with every aspect of Swiss art law and the law of culture. The first chapter is devoted to art and culture as a matter of law. Next come the constitutional guarantees of freedom of art. Then national art policy, commerce, and cultural diversity is addressed in four paragraphs. The fourth and fifth chapters deal with the support of culture and the protection of monuments (Denkmalpflege). Chapter 6 extensively describes problems that arise with the transfer of cultural property. Here we find information about the Swiss Cultural Property Transfer Act of 2003 implementing the 1970 UNESCO Convention and a discussion about all problems in connection with import and export of cultural objects. In chapter 7 the topic of art and copyright is discussed. The next eight chapters deal with contracts of museums with respect to objects of visual art (e.g., loans) and with problems of architecture, performing arts, theatre, music, film and literature. The last chapter is devoted to the fiscal aspects of art. This book is an excellent source of first-rate information on Swiss art law.

Mould, Philip. *Sleuth. The Amazing Quest for Lost Art Treasures*. London: HarperCollins 2009. XII, 307 pp. with 21 colored illustrations. ISBN 978-0-00-728136-7. £20.00. Philip Mould, the British art dealer, expert, and author of the book *Sleepers*, presents a new book that not only reveals the extraordinary culture of detection but also the people behind it: Gainsborough's earliest landscapes emerge in a Los Angeles salesroom, "fake" Rembrandts are discovered, and in Vermont a professor unlocks a defunct Catholic church to reveal a hidden cache of 300 portraits. Paintings and their discovery become a way into the minds, preoccupations, and professions of a raft of influential figures beyond the commercial and museum façade.

Müller, Melissa, and Monika Tatzkow. *Verlorene Bilder—Verlorene Leben. Jüdische Sammler und was aus ihren Kunstwerken wurde [Lost Paintings—Lost Lives. Jewish Collectors and What Became of Their Art Objects]*. München: Sandmann 2009. 249 pp. with many colored and black and white illustrations. ISBN 978-3-938045-30-5. €34.00. This book tells the story of 15 Jewish collectors who lost their collections by confiscation and who, after World War II, tried to find and recover their confiscated art objects. The authors (one from Vienna, the other from Berlin, and both specialists in provenance research and looted art) write about Lilly and Claude Cassirer (1876–1962) of Berlin, Paul Westheim (1886–1963) of Berlin, Alfred and Tekla Hess (1879–1931, 1884–1968) and Hans Hess (1908–1975) of Erfurt, Leo Bendel (1868–1940) of Berlin, Eleonora and Francesco von Mendelssohn (1900–1951, 1901–1972) of Berlin, Walter Westfeld (1889–1945) of Wuppertal-Elberfeld, Sophie Lissitzky-Küppers (1891–1978) of Hannover, Max Silberberg (1878–1945) of Breslau, Max Steinthal (1850–1940) of Berlin, Oscar Huldchinsky (1846–1941) and Ann Sommer (born 1910) of Berlin, Adele and Ferdinand Bloch-Bauer (1881–1925, 1864–1945) of Vienna, Karl Grünwald (1887–1964) of Vienna, Alma Mahler-Werfel (1870–1964) of Vienna, Alphonse Mayer and Louis Nathaniel de

Rothschild (1878–1942, 1882–1955) of Vienna, and Jacques Goudstikker (1897–1940) of Amsterdam. Many of these collectors we know because their art treasures were returned (e.g., Kirchner's *Berliner Strassenszene* to the Hess family and Klimt's *Adele Bloch-Bauer* to Maria Altmann, both now in the Neue Gallery New York), reacquired (e.g., Kandinsky's *Improvisation X*, sold by the Lissitzky family to the Foundation Beyeler, Riehen, Switzerland), still withheld by bona fide purchasers, or simply lost. This is a very informative, interesting, and sometimes depressing book.

Museumslandschaft Hessen Kassel (ed.). *König Lustik!? Jérôme Bonaparte und der Modellstaat Königreich Westphalen* [*König Lustik!? Jérôme Bonaparte and the Model State Kingdom Westphalia*]. München: Hirmer 2008. 567 pp. with many illustrations. ISBN 978-3-7774-3955-6. €49.00. In 2008 an exhibition was held in Kassel, Germany, with the title of this book, which was also the catalogue of this exhibition, recalling the Kingdom of Westphalia (comprising almost the entire northwest of Germany), which existed only from 1807–1813. The youngest brother Jérôme (1784–1860) of Louis Napoleon was nominated king and, because he favored splendor and festivities, was called *König Lustik* or “The Jolly King.” The exhibition also deals with the art loot of Napoleon and his agent Dominique-Vivant Denon (1747–1825). The famous art gallery of Kassel (capital of the Kingdom Westphalia) was plundered, and 299 paintings were removed to Paris, many antique statues were confiscated, and 48 art objects were taken by Napoleon to decorate the house of his wife at Malmaison Castle. Most of the art objects returned to Kassel in 1815, but the objects taken to Malmaison (also four landscapes by Claude Lorrain, 1600–1682) were sold to St. Petersburg during the nineteenth century and were also exhibited in Kassel as loans from Russia.

Nafziger, James A. R., and Ann M. Nicgorski (eds.). *Cultural Heritage Issues: The Legacy of Conquest, Colonization, and Commerce*. Leiden: Nijhoff 2009. XXI, 466 pp. ISBN 978-90-04-16036-1. \$130.00. In October 2006 a conference entitled “Cultural Heritage Issues: The Legacy of Conquest, Colonization and Commerce” took place at Willamette University in Salem, Oregon. The 22 papers presented at this conference deal with important issues already indicated by the conference title and, in addition, with the role of governments, the avoidance and resolution of cultural heritage disputes, and with the position of museums and sites. Four papers deal with the protection of cultural objects of indigenous peoples in the United States (James Nafziger), Canada (Catherine Bell), and New Zealand (Robert Paterson). Some papers focus on the legacy of international conquest and colonization in general (Sabine von Schorlemer), in some parts of the world such as in Africa (Folarin Shyllon, Nancy Wilkie), and in Iraq (McGuire Gibson, Colonel Matthew Bogdanos). International commerce and the protection by UNESCO is treated by Lyndel Prott and Tullio Scovazzi. Patty Gerstenblith takes care of the protection of archaeological objects. The role of governments is dealt with by Maria Kouroupas and Anastasia Telesetsky. Whether cultural heritage disputes may be settled by arbitration or other means is answered by Lawrence Kay (with respect to Holocaust art), Robert Paterson, and Patrick O’Keefe (focusing on the Unidroit Convention of 1995). Provenance research must be fostered (Lawrence Kay), and museums may be a place for reconciliation (Claire Lyons). This volume is a treasure of well-documented papers that give a full and precise picture of the present situation of endangered cultural property.

Nicassio, Susan Vandiver. *Imperial City. Rome under Napoleon*. Chicago: University Press 2009. 255 pp. with some black and white illustrations. ISBN 13-978-0-226-57973-3. \$12.92. The City of Rome was conquered by Napoleon in 1798 and stayed within the French Empire until 1814 as a Jacobin Republic. The author, professor of history at the University of Louisiana at Lafayette, describes in 10 chapters the city, the people of Rome, their joys and sorrows, money, school and work, the new regime, the fall of the Empire and restoration. Rome, once the capital of the Papal States with the Pope (Pius VI: 1775–1799; Pius VII: 1800–1823) as head of state, was now a republican city in the French Empire. The author, making use of documents of that time, writes on p. 22: “General Berthier, short of cash to pay his troops (officers and man were dressed in rags and hadn’t been paid for five months), had begun to strip the silver from the churches. This was (according to General Thiebault’s memoirs) quickly followed by ‘diamonds, pictures, statues, works of art, articles of gold and silver’ and virtually anything belonging to anyone who might be considered not firmly in the French

camp. The 40,000 volume private library of Pius VI was stripped while he watched, with the 1000 choicest items sent to Paris while the rest were sold.” Before this plunder, the Treaty of Tolentino had already been concluded in 1797 according to which the Pope had to deliver to the French Republic 100 pictures, busts and statues. The book is a valuable piece of modern history based on undiscovered documents of Republican Rome.

Noble, Thomas F. X. *Images, Iconoclasm, and the Carolingians*. Philadelphia: University of Pennsylvania Press 2009. 488 pp. ISBN 978-0-8122-4141-9. \$65.00. In the year 726 CE, the Byzantine emperor Leo III issued an edict declaring images to be idols forbidden by Exodus and ordering all such images in churches to be destroyed. Thus was set off the first war of Byzantine iconoclasm, which ran its violent course until 787, when the underlying issues were temporarily resolved at the Second Council of Nicaea. In 815, a second great war of iconoclasm was set off, only to end in 842, when the icons were restored to the churches of the East and the iconoclasts excommunicated. The iconoclast controversies have long been understood as marking major fissures between the Western and Eastern churches. In this book, Thomas Noble, Professor of History at the University of Notre Dame, reveals that the lines of division were not so clear. It is traditionally maintained that the Carolingians in the 790s did not understand the issues involved in the Byzantine dispute. The author contends that there was, in fact, a significant Carolingian controversy about visual art, and, if its ties to Byzantine iconoclasm were tenuous, they were also complex and deeply rooted in central concerns of the Carolingian court. Furthermore, he asserts that the Carolingians made distinctive and original contributions to the whole debate over religious art. The scholarly work (with about 60 pages of footnotes and 40 pages of bibliography) is the first book to provide a comprehensive study of the Western response to Byzantine iconoclasm. By comparing art texts with laws, letters, poems, and other sources, the author reveals the power and magnitude of the key discourse of the Carolingian world during its most dynamic and creative decades.

Odom, Anne, and Wendy R. Salmond (eds.). *Treasures into Tractors. The Selling of Russia's Cultural Heritage, 1918–1938*. Seattle, Washington: Hillwood Estate, Museum & Garden/University of Washington Press 2009. XXIII, 424 pp. with many colored and black and white illustrations. ISBN 978-1-931485-07-4. \$60.00. Soviet sales of masterpieces and other valuables during the interwar period have until now remained largely ignored outside of a small community of scholars. The international contributors to this book explore in 16 chapters the fate of Russian art collections and libraries following the Russian Revolution in 1917; the institutions and individuals responsible for that sale; and the prominent collectors, libraries, and museums that acquired them (especially the National Gallery in Washington, the Metropolitan Museum in New York, and the British Museum). These Europeans and Americans reveal the extent of the Soviet government's voluntary “realization” of Russia's cultural patrimony between World War I and II and its consequences for the international art market and perceptions of Russian art. During the Soviet Union's First Five-Year Plan (1928–1932) under Joseph Stalin's leadership, a network of Soviet trade and export organizations made available to foreign dealers, collectors, and tourists a wide range of impressive art and antiques. This book stands as an instructive case study for examining the fate of national cultural treasures during times of radical regime change, with broad applications and implications beyond the Russian context. It also offers tangible evidence of the international migrations of cultural artifacts that becomes possible when political institutions collapse and the ways in which museums and art markets benefit from such disruptions.

Pallanti, Giuseppe. *Wer war Mona Lisa? Die wahre Identität von Leonardos Modell [Who was Mona Lisa? The True Identity of Leonardo's Model]*. München: Schirmer/Mosel 2008. 168 pp. with six colored illustrations. ISBN 978-3-8296-0297-6. €19.80. The Italian original of this book was published in Italy in 2006 with the title *La vera identità della Gioconda*. The economist of Florence Giuseppe Pallanti came across the name of Gherardini and recalled that Giorgio Vasari mentioned that Mona Lisa was born in that family and later married Francesco del Giocondo. Further investigations followed. Pallanti discovered that Leonardo's father, a well-known notary of Florence, had contact with the Giocondo family. The author could not take into account the research of Roberto Zapperi (see

Book Notes 2010, which argues that the painting is the portrait of a lover of Giuliano de Medici (1479–1516]) and the discovery in the Heidelberg library (see Probst, *Zur Entstehungsgeschichte*, below).

Parfitt, Tudor. *The Lost Ark of the Covenant. The Remarkable Quest for the Legendary Ark*. London: HarperElement 2008. XII, 388 pp. with 37 colored illustrations. ISBN 978-0-00-726266-3. £ 18.99. This is the 20-year quest of an archaeologist to find the lost Ark of the Covenant—without any results, footnotes, or convincing proof.

Pieler, Erika Carola. *Internationaler Kulturgüterschutz und die UNESCO Konvention von 1970. Untersuchungen zur Umsetzung völkerrechtlicher Verpflichtungen in Österreich [International Protection of Cultural Property and the 1970 UNESCO Convention. Examination of the Implementation of Treaties of Public International Law in Austria]*. Wien: Manz 2009. XIII, 183 pp. ISBN 978-3-214-11361-2. €40.85. The Austrian minister of Cultural Affairs indicated in 2007 that Austria wanted to ratify and implement the 1970 UNESCO Convention on the Means of Prohibiting the Illegal Export, Import and Transfer of Cultural Property. Pieler, in her doctoral thesis, submitted and accepted by the University of Vienna, discusses this problem by reviewing the contents of the 1970 Convention. She compares this instrument with the EU-Directive 93/7/EEC of 15 March 1993 and with the Unidroit Convention of 1995 and examines the possibility of implementing the Convention by an Austrian statute. Without proposing a draft for such legislation, she correctly points out what should be done and how far these measures would be effective. It is hoped that Austria will ratify the Convention soon and, by doing this, strengthen the Austrian policy of protecting cultural property and of promoting the far reaching Unidroit Convention of 1995.

Pope, Frank. *Das Wrack von Hoi An. Die wahre Geschichte einer abenteuerlichen Schatzsuche [Dragon Sea. The True Story of an Adventurous Treasure Hunt]*. Frankfurt am Main: Fischer 2009. 408 pp. with some drawings. ISBN 978-3-502-15123-4. €19.90. This book tells the story of a wreck discovered 22 miles off the coast of central Vietnam in the South China Sea. It was discovered in 1983 by fisherman and excavated by a Chinese businessman and the Maritime Archaeology Research Unit (MARE) of Oxford University in 1996. About 250,000 intact examples of Vietnamese ceramic were recovered, and 90% of them were sold at auction in San Francisco.

Probst, Veit. *Zur Entstehungsgeschichte der Mona Lisa. Leonardo da Vinci trifft Niccolò Macchiavelli und Agostino Vespucci [The History of Creation of the Mona Lisa. Leonardo da Vinci meets Niccolò Macchiavelli and Agostino Vespucci]*. Heidelberg: regionalkultur 2008. 51 pp. with some black and white illustrations. ISBN 978-3-89735-538-5. €9.90. There is an ancient incunabulum of a printed Cicero edition of 1477 in Heidelberg. A marginal note was recently discovered, which was added to the text by the Florentine official Agostino Vespucci in October 1503. In this note (see p. 13 of the book), Vespucci compares Leonardo with the ancient painter Apelles and adds to this the remark that Leonardo is exercising his mastership, for example, in painting the face of Lisa del Giocondo and of Anna, the mother of Lisa. This confirmation of Giorgio Vasari (1511–1574) of 1503 seems to confirm the identity of the painting as the portrait of Lisa del Giocondo.

Prott, Lyndel V. *Witness to History. A Compendium of Documents and Writings on the Return of Cultural Objects*. Paris: UNESCO 2009. XXVI, 439 pp. with some colored illustrations. ISBN 978-92-3-104128-0. €25.00. There is strong debate about the return of cultural heritage items to countries that had recently achieved independence after a period of colonial rule. They wanted to retrieve cultural objects that had been taken away during that period and remained in the colonizing state. But the sentiment is equally felt by other peoples who have lost significant witnesses to their culture by other means: conflict, occupation, theft, clandestine excavations, looting, and punitive raids—the list is a long one. New developments such as the acceptance and promotion of cultural diversity, and the belief that every people should be able to see at least a representative collection of their own cultural achievements, have led to a renewed interest in this topic in the twenty-first century. These objects have become witnesses to another history in their years of wandering. This book with its more than 70 articles seeks to give a reflection on the present debate.

Reinhart, Volker. *Blutiger Karneval. Der Sacco di Roma 1527—eine politische Katastrophe* [Bloody Carnival. The Sack of Rome 1527—a Political Catastrophe]. Darmstadt: Wissenschaftliche Buchgemeinschaft 2009. 144 pp. with 21 black and white illustrations. ISBN 078-3-534-21749-6. €19.90. This book was written by a historian of the University of Fribourg, Switzerland, on the sack of Rome in 1527. He tells the story how Pope Clemens VII became involved in politics and wars between Emperor Charles V and King Francis I of France in Italy. The sack of Rome became known in art history because the army of Charles V, mercenaries without pay, decided to take Rome, plunder the city, destroy holy places, and then leave the city with their pockets and sacks full of booty. This is very well told history, critically written and illuminating in detail.

Reininghaus, Alexandra (ed.). *Recollecting, Raub und Restitution. [Recollecting. Theft and Restitution]*. Wien: Passagen 2009. 349 pp. with many colored and black and white illustrations. ISBN 978-3-85165-887-3. €39.00. This is the catalogue of an exhibition in the Austrian Museum of Applied Art (Österreichisches Museum für angewandte Kunst, MAK), called *Recollecting. Raub und Restitution im MAK, Wien* (3 December 2008–15 February 2009). This catalogue of this exhibition has five parts. The first part deals with the organization of theft. Here are several examples of Jewish citizens of Vienna expropriated and expelled in 1938 and later. The second part is devoted to restitution and recollection with several examples, including the Bermann-Fischer case. The third part deals with the remnants of a collection, including the case of Ferdinand Bloch-Bauer and the case of family Gomperz with their Cranach painting restituted in North Carolina and bought again by the North Carolina Museum of Art in Raleigh (see the painting on p. 205). The fourth part tells the story of Austrian restitution policy, which started rather late in 1998. Wilhelm Freund had an art collection, and finally a painting by Anselm Feuerbach could be restituted to the family in the United Kingdom in 2009. Part five deals with provenance research and restitution and about some unclear cases of restitution. This is an overdue book of an important exhibition. Many art historian and provenance researchers from Austria, Germany, Switzerland, and the United States achieved a remarkable result with this catalogue.

Richardson, Benjamin J., Shin Imai, and Kent McNeil (eds.). *Indigenous People and the Law. Comparative and Critical Perspectives*. Oxford and Portland, Oregon: Hart 2009. XIII, 432 pp. ISBN 978-1-84113-795-7. £21.00. The book provides an historical, comparative, and contextual analysis of various legal and policy issues affecting indigenous peoples. It focuses on the common law jurisdictions of Australia, Canada, New Zealand, and the United States, as well as relevant international law developments. The first part with its six papers takes an historical perspective of the principal jurisdictions, canvassing, in particular, themes of indigenous sovereignty, status and identity, and the movement for indigenous self-determination. It also examines these issues in an international context, including the Inter-American human rights regime and the 2007 UN Declaration on the Rights of Indigenous Peoples. The second part of the book and its seven papers canvass some contemporary issues and claims of indigenous peoples, including land rights, mobility rights, community self-governance, environmental governance, alternative dispute resolution processes, the legal status of Aboriginal women, and the place of indigenous legal traditions and legal theory.

Rietschel, Solveig. *Internationale Vorgaben zum Kulturgüterschutz und ihre Umsetzung in Deutschland* [International Requirements for the Protection of Cultural Objects and their Implementation in Germany]. Berlin: De Gruyter 2009 (Cultural Property Studies). XIV, 179 pp. ISBN 978-3-89949-689-5. €79.95. Germany ratified the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export, and transfer of ownership of cultural property in 2007 and implemented it by statute of 2007. The book, a doctoral thesis accepted by the University of Freiburg, Germany, describes the contents and intension of the 1970 Convention and the implementation statute of 2007. The author comes to the conclusion that the Convention has been very poorly implemented and that more efforts should be made in revising the statute by adding also stolen art works, by extension of statutes of limitation, by reversing the burden of proof with respect to good faith protection, by introducing special rules for archaeological items, and by ratifying the Unidroit Convention of 1995.



Rothfield, Lawrence. *The Rape of Mesopotamia. Behind the Looting of the Iraq Museum*. Chicago/London: University of Chicago Press 2009. XII, 216 pp. with 20 black and white illustrations. ISBN-13: 978-0-226-72945-9. \$25.00. Lawrence Rothfield, Professor of English and comparative literature at the University of Chicago, tells the sad story of the Baghdad Museum. On 10 April 10 2003, a mob of looters attacked the Iraq National Museum. Despite the nearby presence of an American tank unit, the pillaging went unchecked, and more than 15,000 artifacts—some of them the oldest evidence of human culture—disappeared into the shadowy worldwide market in illicit antiquities. In the years since that day, the losses have only mounted, with gangs digging up roughly half a million artifacts that had previously been unexcavated; the loss to our shared human heritage is incalculable. Drawing on extensive interviews with soldiers, bureaucrats, war planners, archaeologists, and collectors, Rothfield reconstructs the planning failures—originating at the highest levels of the U.S. government—that led to the invading forces' total unpreparedness for the challenge of protecting Iraq's cultural heritage from looters.

Salisbury, Laney, and Aly Sujo. *Provenance. How a Con Man and a Forger Rewrote the History of Modern Art*. New York: Penguin 2009. XV, 327 pp. ISBN 978-1-59420-220-9. \$26.95. Two journalists, the couple Salisbury and Sujo, wrote a fascinating book about the infamous con man John Drewe (born 1948) and the master forger John Myatt (born 1945). They met in 1985, and Drewe ordered fakes of famous modern artists like Roger Bissière, Marc Chagall, Le Corbusier, Jean Dubuffet, Ben Nicolson, or Graham Sutherland. Drewe forged provenance documents of provenance and changed records in public museums in order to provide the market with the forged entrances in the museums' records. Myatt is supposed to have forged 200 paintings, which Drewe sold for £1.8 million. In 1999 Drewe was sentenced to six years, of which he served two years in prison. Myatt was convicted to one year in prison.

Schack, Haimo. *Kunst und Recht. Bildende Kunst, Architektur, Design und Fotografie im deutschen und internationalen Recht* [Art and Law. Visual Arts, Architecture, Design and Photography in German and International Law]. 2d ed. Tübingen: Mohr Siebeck 2009. XXXI, 458 pp. ISBN 978-3-16-149889-3. €79.00. This is an updated edition of the first edition presented already in 2005.

Schepkowski, Nina-Simone. *Johann Ernst Gotzkowsky. Kunstagent und Gemäldesammler im friderizianischen Berlin* [Johann Ernst Gotzkowsky. Art Agent and Collector of Paintings in Berlin of King Frederick II]. Berlin: Akademie Verlag 2009. IX, 594 pp. with 117 black and white illustrations. ISBN 978-3-05-004437-8. €89.80. This book is a thesis written under the supervision of Professor Thomas W. Gaehtgens, of Berlin and Los Angeles, and accepted by the Free University of Berlin. This is the first book written about the major art dealers in Berlin during the eighteenth century. Johann Ernst Gotzkowsky (1710–1775) started out as a dealer of fashion accessories and became a Royal art agent and art dealer with good connections with art traders in Dresden, Vienna, Rome, Florence, and Venice. He worked for King Frederick the Great of Prussia (1740–1786), and he also promoted the manufacture of china in Prussia and eventually founded the still existing Königliche Porzellan Manufaktur (Royal China Manufactory; KPM). In the appendix are reproduced the still available business books and accounts of Gotzkowsky.

Schnapp, Alain. *Die Entdeckung der Vergangenheit. Ursprünge und Abenteuer der Archäologie* [The Discovery of the Past. The Origins and Adventures of Archaeology]. Stuttgart: Klett-Cotta 2009. 424 pp. with many colored and black and white illustrations. ISBN 978-3-608-93359-8. €39.90. This is the German translation of book of the French archaeologist who published the French original in 1993 as *La conquête du passé. Aux origines de l'archéologie*. It is a pictorial history of archaeology from the earliest times to the time when archaeology became an academic science.

Schönenberger, Beat. *Restitution von Kulturgut. Anspruchsgrundlagen—Restitutionshindernisse—Entwicklung* [Restitution of Cultural Property. Causes of Action—Obstacles to Restitution—Developments]. Bern: Stämpfli 2009. LIII, 298 pp. ISBN 978-3-7272-9846-2. SFr. 128.00. This is the original German version of the translated version of the book by the same author *The Restitution of Cultural Assets*, below.

Schönenberger, Beat. *Restitution of Cultural Assets. Causes of Action—Obstacles to Restitution—Developments*. Bern: Stämpfli 2009. LIV, 270 pp. ISBN 978-3-7272-9849-3. SFr. 128.00. Disputes over the return of art objects or cultural property have a long history. Since the mid-1990s debates on the subject have intensified, particularly with regard to the restitution of Nazi-looted art. This postdoctoral thesis specifically addresses the dilemma of restitution, and yet in contrast to the current trend, it is not limited to cases of looted art. These are placed in the wider context of other types of demands for the return of cultural assets. The central focus of this portrayal of comparative law lies in examining the potential causes of action for the restitution. Issues dealt with involve mainly private but also criminal and international law, while factors outside the scope of the law are considered as well. The final part shows how a counterreaction promoting restitution has arisen in recent years. With the help of an analysis of developments to date, the work concludes with an overview of further significant advances in the debate about cultural assets.

Schoeps, Julius H. *Das Erbe der Mendelssohns. Biographie einer Familie [The Heritage of the Mendelssohns. A Biography of a Family]*. Frankfurt am Main: Fischer 2009. 491 pp. with some colored illustrations. ISBN 978-3-10-073606-2. €29.95. The author, by maternal descent member of the Mendelssohn family, tells the story of this famous family that contributed much to German culture: Moses (1729–1786), the founder of the family; the many bankers of the family; the composer Felix Mendelssohn Bartholdy (1809–1847); the international lawyer Albrecht (1874–1936); and many others. The Mendelssohns were a very rich family with an impressive art collection. This collection had been taken during Nazi times and in the past few years Mr. Schoeps tried to recover some paintings of the family collection (for example, Picasso's *Meneur de cheval nu*) that had been destroyed or had vanished. Mr. Schoeps devotes an entire chapter to the Mendelssohns, in "Clients, Collectors and Patrons" (pp. 262–313).

Scotti, R. A. *Vanished Smile. The Mysterious Theft of Mona Lisa*. New York: Knopf 2009. 241 pp. with some black and white illustrations. ISBN 978-0-307-26580-7. \$24.95. On August 21, 1911, the unfathomable happened—Leonardo da Vinci's *Mona Lisa* vanished from the Louvre. More than 24 hours passed before museum officials realized she was gone. The prime suspects were as shocking as the crime: Pablo Picasso and Guillaume Apollinaire, young provocateurs of a new art. As French detectives, using the latest methods of criminology including fingerprinting, tried to trace the thieves, a burgeoning international media hyped news of the heist. The author combines her skills as a historian and a novelist and turns the tantalizing clues into a story of the painting's transformation in to a most familiar and lasting icon of all time.

Scotti, R. A. *Der Raub der Mona Lisa. Die wahre Geschichte des grössten Kunstdiebstahls [Vanished Smile. The Mysterious Theft of Mona Lisa]*. Köln: Fackelträger 2009. 288 pp. with 13 illustrations. €22.95. This is the German version of the Scott's book, *The Vanished Smile*, above.

Silver, Vernon. *The Lost Chalice. The Epic Hunt for a Priceless Masterpiece*. New York: HarperCollins 2009. 344 pp. with 36 black and white illustrations. ISBN 978-0-06-155828-3. \$26.99. In 1990 Sotheby's of New York sold a 2500-year-old chalice to a strange man who disappeared after it had been auctioned to him for three quarters of a million dollars. The author pieces together the extraordinary tale of the lost cup and offers a portrait of the modern antiquities trade: a world of tomb raiders, smugglers, wealthy collectors, ambitious archaeologists, rapacious dealers, corrupt curators, and international law enforcement. Spanning 2500 years, the book moves from the mystic battlefield of the Trojan War to the countryside of twentieth-century Tuscany, and the dusty libraries of Oxford University to the exhibition halls of New York's Metropolitan Museum of Art with the returned Krater of Euphronios.

Silvestrini, Chiara. *Mariano Rocchi. Antiquario. Il commercio d'arte sull'asse Perugia-Roma tra Ottocento e Novecento [Mariano Rocchi. Art Dealer. Art Trade on the Axis Perugia-Rome from the 19th Century to the 20th Century]*. Perugia: Fondazione Cassa Risparmio Perugia 2008. 301 pp. with 50 photos. ISBN 978-88-89298-67-1. \$23.97. Mariano Rocchi (1855–1943) was born in Perugia and

became one of the leading art dealers in Rome. He sold many art objects that are now in the Art Museum of Budapest and in many other museums.

Sladeczek, Franz-Josef, and Andreas Müller. *Sammeln & Bewahren. Das Handbuch zur Kunststiftung für den Sammler, Künstler und Kunstliebhaber* [Collecting & Preserving. *The Handbook of Art Foundation for Collectors, Artists and Art Lovers*]. Bern: Benteli 2009. 527 pp. with 182 colored and black and white illustrations. ISBN 978-3-7165-1552-5. €42.00. The authors are businessmen offering their services to collectors and artists regarding art foundations. They tell us how to establish an art foundation, what are the advantages and disadvantages, the taxation of foundations, and the running and management of these entities. They add experiences from about 50 art foundations of Switzerland (Switzerland has the same population of Virginia and has only one third of the territory of it) covering collectors foundations; artist foundations; and foundations for specific books, art works and artists.

Spande, Helen (ed.). *Conservation Legacies of the Florence Flood of 1966. Proceedings of the Symposium Commemorating the 40th Anniversary*. London: Archetype 2009. XX, 184 pp. with many illustrations. ISBN 978-1-904982-44-9. \$50.00. Forty years after the catastrophic flood in Florence, Italy, of November 1966, a symposium was held at New York University's Villa La Pietra to commemorate the conservation efforts of the international community. Many of the 24 invited speakers were those who had participated directly in the recovery of damaged works of art, books and monuments, working alongside Florentine specialists. Even among the seasoned practitioners of conservation, few had dealt with problems on the scale that awaited them. While some of the 24 papers in this volume deal with specific treatment problems, for example, the soaked and stained books of the Biblioteca Nazionale or the marble sculptures of the Bargello Museum, many of the papers touch on broader challenges that relate to other major art disaster scenarios including difficulties in procuring specialized materials, retrofitting suitable spaces, training personnel, and overcoming language and cultural barriers. This book also includes material collected as part of the concurrent oral history project, documenting insights and memories from some of the most important and representative figures of the international conservation community who participated in the aftermath of the flood, assessing their experiences in the light of the past 40 years.

Staatliches Museum Schwerin. *Schloss Schwerin. Inszenierte Geschichte in Mecklenburg* [Castle Schwerin. *History in Mecklenburg Put in Scene*]. Berlin: Deutscher Kunstverlag 2009. 196 pp. with many colored and black and white illustrations. ISBN 978-3-422-06863-6. €29.90. This book tells the story of the Castle of Schwerin built in the nineteenth century for the dukes of Mecklenburg-Schwerin. The building houses now the state parliament of the German state of Mecklenburg-Vorpommern and the State Museum Schwerin with the former collection of the dukes of Mecklenburg-Schwerin. Many maps and illustrations illustrate the history of the building in the Middle Ages and later centuries. In the eighteenth century the dukes moved from Ludwigslust to Schwerin and started the new building in neo-renaissance style. The interior of the castle was also renovated and rebuilt.

Stierlin, Henri. *Le buste de Nefertiti. Une imposture de l'égyptologie?* [The Bust of Nefertiti [The Deception of Egyptology]]. Gollion: Infolio 2009. 137 pp. with many black and white illustrations. ISBN 978-2-88474-138-5. €17.34. On 6 December 1912 the bust of Nefertiti was discovered by the German archaeologist Ludwig Borchardt (1863–1938), acquired by Germany by partition of the finds in 1913 and exhibited in Germany in 1923 after James Simon had donated it to the Berlin Museums. With this book the author raises doubts as the originality of the bust and the circumstance of the partition in 1913.

Swennen, Frederik, and Alain Nijs. *Vermogensplanning van particuliere kunstverzamelingen* [Estate Planning of Private Art Collections]. Ghent: Larcier 2009. 77 p. ISBN 978-2-8044-3623-0. €10.00. This booklet deals with the questions how a private art collection should be organized, whether a private company should be created, or whether a foundation (stichting) would be better.

Swoboda, Gudrun. *Die Wege der Bilder. Eine Geschichte der kaiserlichen Gemäldesammlungen von 1600 bis 1800* [The Ways of Paintings. A History of the Imperial Collection of Paintings from 1600 until 1800]. Wien: Kunsthistorisches Museum/Brandstätter 2008. IV, 159 pp. with more than 250 colored and black and white illustrations. ISBN 978-3-85033-272-9. €24.90. This is a book on the history of the collection of paintings in the Kunsthistorisches Museum of Vienna, which had, before it came to Vienna, three main sources. First was the collection of Emperor Rudolf II (1576–1612), who resided in Prague and collected an important art collection, which in 1648 was partially plundered by the Swedes, but which was partially saved. The second collection was that of Archduke Ferdinand in Innsbruck (1529–1595), and the third was the collection of Archduke Leopold Wilhelm (1614–1662), who resided in Brussels as governor of the Spanish Low Countries. The collected art works were bought from the collection of King Charles I (1625–1649) and Duke of Hamilton (1606–1649), the collections of Venice, and the collection of the Duke of Buckingham (1628–1687). The collection of Archduke Leopold Wilhelm was later transferred to Prague and then to Vienna. In Vienna the collection was enriched by various emperors, such as Leopold I (1658–1705), Karl VI (1711–1740) and Maria Theresia (1740–1780), and Joseph II (1765–1790). In 1781 the Imperial Collection was opened to the public in the Obere Belvedere of Vienna,

Tauber, Christine. *Bilderstürme der Französischen Revolution. Die Vandalismus-Berichte des Abbé Grégoire* [Iconoclasm during the French Revolution. The Reports of Vandalism of Abbé Grégoire]. Freiburg, Br.: Rombach 2009. 283 pp. ISBN 978-3-7930-9591-0. €29.80. Abbé Henri Grégoire (1750–1831), bishop of Blois, published in 1794 three reports about the destruction of art objects by vandalism during the French revolution (*rapports sur les destructions opérées par Vandalisme*) and thereby created a word for the destructive effect of acts directed at works of art during times of revolution and radical change. The author reproduces these reports in French and with German translation. The last part of the book is devoted to commentaries on these reports and on thoughts about vandalism in general.

Vasari, Giorgio. *Das Leben des Michelangelo* [The Life of Michelangelo]. Berlin: Wagenbach 2009. 512 pp. with colored and black and white illustrations. ISBN 978-3-8031-5045-5. €24.50. This is one volume of a collection of 45 volumes publishing the 2nd edition (1568) of the book *Le Vite de' più eccellenti pittori, scultori e architettori* [Lives of the Most Excellent Painters, Sculptors and Architects] of Giorgio Vasari (1511–1574) in a new German translation and with annotations amounting to one half of each volume. The annotations are now prepared by the Kunsthistorische Institut in Florence, and the Max Planck Institute for Art History.

Watt, John, Johan Tidblad, Vladimir Kucera, and Ron Hamilton (eds.). *The Effects of Air Pollution on Cultural Heritage*. New York, NY: Springer 2009. XIV, 306 pp. with many pictures, diagrams and charts. ISBN 978-0-387-84892-1. \$139.00. This book has nine essays written by 22 scholars from the Czech Republic, France, Germany, Italy, Norway, Spain, Sweden, United Kingdom, and the United States. It examines the impact of air pollution on cultural heritage materials, which is a serious concern because it can lead to loss of important parts of our history and culture. Damage includes corrosion, bio-degradation, and soiling. In recent years, there have been major changes in both the sources and amount of emission of air pollution that have altered the rate and extent of building damage. The book reviews the sources of the air pollutants responsible for building damage and the mechanisms involved. Studies investigating the relationships between pollution concentration (dose) and the resulting damage (response) are described, and the latest research findings for those dose-response functions presented.

Weller, Matthias, Nicolai Kemle, and Peter Michael Lynen (eds.). *Kulturgüterschutz—Künstlerschutz. Tagungsband des Zweiten Heidelberger Kunstrechtstags am 5. und 6. September 2008 in Heidelberg* [Protection of Cultural Property—Protection of Artists. Conference Papers of the Second Heidelberg Art Law Day on 5 and 6 September 2008 in Heidelberg]. Baden-Baden/Zürich/Wien: Nomos/Dike/facultas 2009. 204 pp. ISBN 978-3-8329-4449-0. €48.00. The Second Heidelberg Art Law Day took place on 5 and 6 September 2008. The first lecture was given on the evening of 5 September 2008 by

Professor Kerstin Odendahl of the University of St. Gallen on Actual Developments in the Protection of Cultural Property in Times of Peace and Times of War. She dealt with recent European examples as the Waldschlösschen-Brücke in Dresden, and with safe havens for cultural property in danger. The ILA-Draft on Safe Havens of August 2008 is reprinted in the book. Five lectures were devoted to the implementation of the 1970 UNESCO Convention. Karin Schenk (Federal Agency for Culture and Media) told about the German statute and its projected changes. Kurt Siehr (University of Zürich, Max Planck Institute in Hamburg) told about an ideal implementation statute. Marc-André Renold (University of Geneva) gave an overview of the Swiss Federal Act on Transfer of Cultural Property of 2003. Ivone Vitulia referred to the situation in Italy without an implementation statute, and Karl-Sax Feddersen told about the experience of the art trade with the 1970 UNESCO Convention and national implementation statutes. The second part of the Art Law Day was devoted to the protection of artists. Erik Jayme (University of Heidelberg) talked about regie-theatre, and Eike W. Grunert about the freedom of changes in theatre performances (e.g., the Dresden performance of Hauptmann's "Weber" with "Choir of Unemployed People"). Gerhard Pfennig (Director of the German Collecting Society "Bild-Kunst") told about recent cases of conflicts between artists and collectors. Friederike Gräfin von Brühl asked whether there is a claim of a collector to get a correct expertise from an expert and to have a work of an artist include in the *catalogue raisonné*.

Wünsche, Raimund, and Matthias Steinhart (eds.). *Sammlung James Loeb. James Loeb (1867–1933)—Antikensammler, Mäzen und Philanthrop [Collection James Loeb. James Loeb (1867–1933)—Collector of Antiques, Patron and Philanthropist]*. Lindenberg im Allgäu: Kunstverlag Josef Fink 2009. 160 pp. with more than 100 illustrations. ISBN 978-3-898870-617-9. €14.00. James Loeb was the son of Solomon Loeb (1820–1903), the New York banker of Kuhn, Loeb & Co. James Loeb went to Harvard and became a student of Charles Eliot Norton (1827–1908) and a fellow student of Bernard Berenson (1865–1959). He first became a banker with the firm Kuhn, Loeb & Co., but decided to end that career and move to Munich in 1905. He chose Munich because as a person interested in antiquities, he was attracted by Adolf Furtwängler (1843–1907) teaching archaeology at Munich University. He was also acquainted with Aby Warburg (1866–1929), related by marriage of his sister Nina to Paul Warburg, the brother of Aby Warburg. In Munich he collected antiquities of Etruria, Rome, and Greece and had his collection catalogued by Johannes Sieveking (1869–1942), the director of the Collection of Antiquities in Munich. James Loeb donated this collection to the Collection of Antiquities in Munich, and as recognition and appreciation of his patronage, his collection is exhibited in Munich. This catalogue has been prepared by Raimund Wünsche, the director of the Glyptothek and the State Collection of Antiquities in Munich.